

The rock engravings of several portions of the farm Doornkloof 393 JQ along the Magaliesberg Range

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ABSTRACT

The thesis was undertaken to make a first time recording of the rock engravings of several portions of the farm Doornkloof 393 JQ. The purpose of the recording was to aid in the preservation and conservation of the rock art throughout South Africa. The problem surrounding the weathering process and other threats facing the engravings is also researched. Determination of the effects of tourism and how it can play a major role in the preservation and conservation of the art is included.

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SUMMARY

The main purpose of the research was to record the rock engraving sites on several portions of the farm Doornkloof 393 JQ, which for the most part had previously not been recorded. To do this the sites were mapped and the individual engravings were located making use of GPS readings. Each engraving was recorded making use of carbon paper rubbings and they were studied in detail and measured, with their current condition recorded.

During the process of locating the sites other ruins were located, they include a Matabele kraal, a Sotho-Tswana kraal, a mission station, a old dam wall and a Boer War site. Although non-of the above sites were excavated, but they were recorded as far as there location is concerned and photo's were taken. Also theoretical research on the historical background of the above-mentioned sites was undertaken.

After studying the various engravings found the following results were noted:

The majority of the engraved work was produced by the Bushmen, but engraved pieces made by the Sotho-Tswana and settlers were also located. Three techniques were utilised in the area they are, the fine line, broad line and rubbed techniques. The fine line technique was utilised by all cultures, while the broad line technique was used exclusively by the Bushmen and the rubbed technique was used by the Sotho-Tswana.

Animals are the most frequently used subjects, with antelope making-up the bulk of the animals engraved with the eland being the preferred engraved antelope. The majority of the animals were engraved on there own, but a percentage were engraved with pattern work, other animals or with humans. Some of the pattern work engraved resembles entoptic phenomenon, but only a small percentage of animals were engraved on a surface depicting entoptic phenomenon. In theses cases the entoptic's offer nothing more than a good background for the engraved work. All the engraved human figures found are of female settlers.

A study into the state of the conservation and protection of the rock art to date was done. The results suggest that weathering is still the number one problem facing engravings and there is still no feasible solution to the problem. Thus the only solution at present is the education of the public, so that we can prevent vandalism and theft and to do this we need to open up more sites to the public as tourism can generate the much needed funds for further research in the field. These site must however be well managed and have educated staff running them and acting as tour guides, to ensure the protection of the artwork for future generations.

SAMEVATTING

Die hoofdoel van die navorsing op verskeie gedeeltes van die plaas Doornkloof 393 JQ is om die rotsgravures te dokumenteer wat nog nie voorheen beskryf is nie. Die verskeie terreine is gekarteer en die ligging van individuele gravures is met behulp van 'n G.P.S. aangedui. Elke gravure is met behulp van afvrywings met koolpapier gedokumenteer, in detail bestudeer, gemeet en die huidige toestand daarvan beskryf.

Gedurende die aanwysing van die terreine is murasies ontdek. Hulle sluit in 'n Matabele kraal, 'n Sotho-Tswanakraal, 'n sendingstasie, 'n ou damwal en 'n Boere-oorlogmurasie. Geeneen van die bogenoemde terreine is opgegrawe nie, maar hulle hulle lokaliteit is gedokumenteer en fotos van die murasies is geneem. Teoretiese navorsing in verband met die historiese agtergrond van die murasies is gedoen.

Nadat die gravures ontdek en bestudeer is, is vasgestel dat die meerderheid daarvan deur San-kunstenaars geproduseer is. Die Sotho-Tswana en koloniste het ook bydraes gelewer. Drie graveertegnieke is in die omgewing geïdentifiseer, naamlik die fynlyn-, breëlyn- en vrywingstegnieke. Die fynlyntegniek is deur al die bogenoemde kultuurgroepe gebruik, terwyl die breëlyntegniek eksklusief deur die San en die vryftegniek deur die Sotho-Tswana gebruik is. Diere is die meeste uitgebeeld. Hiervan is wildsbokke in die meerderheid, met die eland as die mees algemene wildsbok. Die meerderheid van die diersoorte is alleenstaande gegraveer, maar van hulle is ook tesame met verskeie patrone asook saam met ander diere en mense uitgebeeld. Van die patroonfigure is soortgelyk aan die visioene wat gedurende hallusinasies ervaar word. 'n Klein aantal van die diere is op 'n rotsoppervlakte saam met patrone uitgebeeld, maar daar is geen verbintenis tussen die twee nie. Al die menslike figure is dié van vroulike koloniste.

'n Ondersoek ten opsigte van die stand van die bewaring en beskerming van die rotskuns is gedoen. Die resultate dui aan dat natuurlike verwerking die mees prominente bewaringsprobleem is. Vir hierdie probleem is tot dusver nog geen uitvoerbare oplossing gevind nie. Die enigste korttermyn-oplossing is die opvoeding van die publiek ten einde vandalisme en diefstal te voorkom. Om openbare opvoeding te bewerkstellig moet die terreine toeganklik gemaak word vir die publiek. Toerisme sal na verwagting fondse genereer vir verdere navorsing. Die terreine moet egter onderworpe wees aan 'n goeie bestuursplan. Opgeleide personeel moet aangestel word om die terreine te bestuur en om toeniste te begelei sodat die bewaring van die terreine daardeur verseker kan word.



TABLE OF CONTENTS

	<u>Page Number:</u>
ABSTRACT	3
ACKNOWLEDGEMENTS	3
CHAPTER 1	13
Introduction	13
CHAPTER 2	16
An overview of Bushmen history and culture	16
CHAPTER 3	20
Materials and Methods	20
Method	20
1- Previous research	20
2- Research method	20
THE DATA FORM	21
1- Rock engraving description form	22
CHAPTER 4	26
General site and subject information	26
1- General list of Sites	26
2- Subject list and Background	28
CHAPTER 5	53
Individual study sites	53
1- Key Concepts	53
2-Detailed Site Analysis	57
Site A	57
Site B	58
Site C	60
Site D	61
Site E	62
Site F	64
Site G	65
Site H	67
Site I	68
Site J	69
Site K	70
Site L	71
Site M	72
Site N	73
Site O	74
Site P	75
CHAPTER 6	76
Results	76



CHAPTER 7	87
The Conservation of Rock Engravings	87
1- The Problem of weathering	87
2- Other Natural causes of Deterioration	90
3- Damage by Man and Domestic Animals	90
CHAPTER 8	92
The Law and Rock Art	92
CHAPTER 9	96
The Management of Rock Engravings	96
1- The removal of Rock Art for safe keeping	96
2- Tourism as an option for conservation	97
3- Education and Management	99
CHAPTER 10	100
Dating of Rock Art	100
CHAPTER 11	104
Sound and Rock Art	104
CHAPTER 12	105
Conclusion	105
SUMMARY	106
SAMEVATTING	107
APPENDIX	108
Example of a Rock Engraving form	108
Site A- illustration	113
Site B- Figures	114
Site C- Figures	128
Site E- Figures	176
Site G- Figures	178
Site H- Figures	190
Site I- Figures	247
Site J- Figures	262
Site K- Figures	294
Site L- Figures	313
Site M- Figures	362
Site N- Figures	364
Site P- Map	378
Photographs	379
GLOSSARY	422
REFERENCES	424

List of Tables

Table 1: Engraved animal numbers.

Table 2: Entoptic phenomenon compared with engravings from the north-western Cape and the Magaliesberg, [Lewis-Williams,1988].

Table 3: Engravings versus the number of animals engraved.

List of Photographs

Photo1: The western most enclosure, before the development.

Photo2: A section of the scalloped wall of the western enclosure.

Photo3: Monoliths located in the western enclosure.

Photo4: Monoliths located at the middle enclosure.

Photo5: A section of the wall of the middle enclosure.

Photo6: The small enclosure, which lies between the middle and eastern most enclosure.

Photo7: The eastern most enclosure, which has the highest remaining walls.

Photo8: Southern most small enclosure inside the eastern most enclosure.

Photo9: A close-up and southern view of the enclosure featured in photo numbers eight.

Photo10: The northern most, small enclosure located in the eastern enclosure.

Photo11: The eastern most, small enclosure located in the eastern enclosure.

Photo12: Figure B2- the Eland.

Photo13: Figure B3- the Eland.

Photo14: Figure B4- the Eland and Lion.

Photo15: Figure B5- Three Baboons.

Photo16: Figure B6- the Rhebuck.

Photo17: Figure B7- the Camel.

Photo18: Figure C7- the Tortoise and parallel lines.

Photo19: Figure C9- Boer War Rifle.

Photo20: Figure C10- the Camelion.

Photo21: Figure C13- the Rhebuck.

Photo22: Figure C14- the Hippopotamus.

Photo23: Figure C23- Linear work and House motif.

Photo24: Figure C25- Zigzags on parallel lines.

Photo25: Inner kraal area of the Matabele village.

Photo26: Northern view from the Matabele village.

Photo27: Southern entrance to the Matabele village.

Photo28: Section of remaining southern wall.

Photo 29: Eastern entrance to the Matabele village.

Photo30: Section of remaining eastern wall.

Photo31: Western entrance to the Matabele village.

Photo32: Remaining stone wall of the small enclosure inside the Matabele village on the western side.

Photo33: Remaining stone wall of a small enclosure inside the Matabele village on the northern side.

Photo34: Same as photo 33.

Photo35: A remaining stone wall of Ebenezer.

Photo36: The southern entrance of Ebenezer.

Photo37: The northern view from Ebenezer.

Photo38: Figure E1- Female Figure.

Photo39: View of the Dam wall today.



Photo40: The date of the completion of the Dam wall and the engineer's name.

Photo41: The name of one of the builders.

Photo42: The well packed hornfel wall.

Photo43: The start of the cement usage in the Dam wall.

Photo44: The end of the overflow wall, depicting the hornfel and cement usage in its construction.

Photo45: The gradient of the overflow wall.

Photo46: The reinforced cement wall.

Photo47: Figure G4- the Red hartebeest.

Photo48: Figure G5- the Mission Station.

Photo49: Figure G6- the Mission Station (2).

Photo50: Figure H1- the Ostriches.

Photo51: Figure H2- Warthog on White Rhino's back, with a Female figure and an unidentifiable buck.

Photo52: Figure H2- Close-up of the Warthog.

Photo53: Figure H3- the Ostrich.

Photo54: Figure H4- the Eland.

Photo55: Figure H5- the Giraffe.

Photo56: Figure H16- Human and Antelope.

Photo57: Figure H19- the Eland.

Photo58: Figure H24- the Eland.

Photo59: Figure I1- the Eland.

Photo60: Figure I2- Pattern work.

Photo61: Figure J2- Eland and Baby.

Photo62: Figure J3- the Elephant.

Photo63: Figure K1- the Kudu.

Photo64: Figure K2- the White Rhinoceros.

Photo65: Figure K10- the Gemsbok.

Photo66: Figure L4- Eland and Pattern work.

Photo67: Figure L9- the Hippopotamus.

Photo68: Figure L13- Eland and Calf.

Photo69: Figure L23- Pattern work.

Photo70: Figure N2- Baby antelope.

Photo71: Figure N7- Antelope and Pattern work.

Photo72: The FarmHouse.

Photo73: The hornfel rocks used to build the house.

Photo74: The thick walls of the house can be noted at the window.

Photo75: The stairs leading to the southern and main entrance of the house.

Photo76: The step leading to the stoop on the southern side.

Photo77: General De Wets office.



List of Figures and Illustrations

Illustration 1: The western most enclosure of the Sotho-Tswana village.

Illustration 2: Figure C7- the Tortoise.

Illustration 3: Figure H27- the Sable.

Illustration 4: Figure I6- Piet.

Illustration 5: Figure K13- Pieter.

Illustration 6: Figure K14- Pieter.

Figure1: External anatomy terminology.

Figure2: The ratio of Bushmen to Sotho-Tswana and settler engravings.

Figure3: The ratio of engraved animals to pattern and linear work, human figures, cultural objects and historical writing.

Figure 4: Animals engraved by the Sotho-Tswana versus the percentage engraved by the Bushmen.

Figure5: Paired animals versus single animals.

Figure6: Isolated animals versus animals paired with other animals , pattern work and humans.

Figure7: Herbivores versus carnivores and omnivores.

Figure8: Mammals versus birds and reptiles.

Figure9: Antelope percentages versus other animals.

Figure10: Eland with the characteristic stripe and those without.

Figure11: Pattern work versus linear work.

Figure12: Animals with entoptic phenomenon versus animals without entoptic phenomenon.

Figure13: The comparison between the percentage of engravings depicting fine line, broad line and rubbed techniques.

Figure B1: The Giraffe.

Figure B1 defined: The Giraffe.

Figure B2: The Eland.

Figure B2 defined: The Eland.

Figure B3: The Eland.

Figure B3 defined: The Eland.

Figure B4: The Eland and the Lion.

Figure B4 defined: The Eland and the Lion.

Figure B5: Three Baboons.

Figure B5 defined: Three Baboons

Figure B6: The Rhebuck

Figure B6 defined: The Rhebuck.

Figure B7: The Camel

Figure B7 defined: The Camel.

Figure C1: The Eland.

Figure C1 defined: The Eland.

Figure C2: Linear work.

Figure C2 defined: Linear work.

Figure C3: Linear motif.

Figure C3 defined: Linear motif.

Figure C4: Pattern motif.

Figure C4 defined: Pattern motif.

Figure C5: Isolated parallel lines.

Figure C5 defined: Isolated parallel lines.

Figure C6: Pattern work.

Figure C6 defined: Pattern work.

Figure C8: Parallel lines.

Figure C8 defined: Parallel lines.

Figure C10: The Camelion.

Figure C10 defined: The Camelion.

Figure C11: Pattern work.

Figure C11 defined: Pattern work.

Figure C12: Pattern work and parallel lines.

Figure C12 defined: Pattern work and parallel lines.

Figure C13: The Rhebuck.

Figure C13 defined: The Rhebuck.

Figure C14: The Hippopotamus

Figure C14 defined: The Hippopotamus.

Figure C15: Linear motif and Feather structure.

Figure C15 defined: Linear motif and Feather structure.

Figure C16: Converging lines.

Figure C16 defined: Converging lines.

Figure C17: Feather motif.

Figure C17 defined: Feather motif.

Figure C18: Cultural object.
Figure C18 defined: Cultural object.
Figure C19: The Eland .
Figure C19 defined: The Eland.
Figure C20: Linear work and Antelope head.
Figure C20 defined: Linear work and Antelope head.
Figure C21: Curved lines and cultural object.
Figure C21 defined: Curved lines and cultural object.
Figure C22: The Eland.
Figure C22 defined: The Eland.
Figure C23: Linear work and House motif.
Figure C23 defined: Linear work and House motif.
Figure C24: Unidentifiable Antelope.
Figure C24 defined: Unidentifiable Antelope.
Figure C25: Zigzags on parallel lines.
Figure C25 defined: Zigzags on parallel lines.
Figure E1: Female Figurine.
Figure E1 defined: Female Figurine.
Figure G1: The Black rhinoceros.
Figure G1 defined: The Black rhinoceros.
Figure G2: The Eland.
Figure G2 defined: The Eland.
Figure G3: Gemsbok and Tswana pattern work.
Figure G3 defined: Gemsbok and Tswana pattern work.
Figure G4: The Redhartebeest.
Figure G4 defined: The Redhartebeest.
Figure G5: The Mission Station.
Figure G5 defined: The Mission Station.
Figure G6: The Mission Station (2).
Figure G6 defined: The Mission Station (2).
Figure H1: The Ostriches and unidentifiable antelope.

Figure H1 defined: The Ostriches and unidentifiable antelope.
Figure H2: Warthog on White Rhino's back, with a Female figure and an unidentifiable buck.
Figure H2 defined: Warthog on White Rhino's back, with a Female figure and an unidentifiable buck.
Figure H3: The Ostrich.
Figure H3 defined: The Ostrich.
Figure H4: The Eland.
Figure H4 defined: The Eland.
Figure H5: The Giraffe.
Figure H5 defined: The Giraffe.
Figure H6: The Giraffe.
Figure H6 defined: The Giraffe.
Figure H7: The Rhebuck.
Figure H7 defined: The Rhebuck.
Figure H8: The Eland.
Figure H8 defined: The Eland.
Figure H9: The Eland.
Figure H9 defined: The Eland.
Figure H10: Three Zebra.
Figure H10 defined: Three Zebra.
Figure H11: The Eland.
Figure H11 defined: The Eland.
Figure H12: The Eland.
Figure H12 defined: The Eland.
Figure H13: The Eland.
Figure H13 defined: The Eland.
Figure H14: Linear work.
Figure H14 defined: Linear work.
Figure H15: Human figure.
Figure H15 defined: Human figure.
Figure H16: Human and Antelope.
Figure H16 defined: Human and Antelope.
Figure H17: Bullets
Figure H17 defined: Bullets.
Figure H18: Antelope and Linear work.
Figure H18 defined: Antelope and Linear work.
Figure H19: The Eland.
Figure H19 defined: The Eland.
Figure H20: Pattern work.



Figure H20 defined: Pattern work.
Figure H21: Pattern work.
Figure H21 defined: Pattern work.
Figure H22: Antelope.
Figure H22 defined: Antelope.
Figure H23: Pattern work.
Figure H23 defined: Pattern work.
Figure H24: The Eland.
Figure H24 defined: The Eland.
Figure H25: Pattern work.
Figure H25 defined: Pattern work.
Figure H26: Human figure.
Figure H26 defined: Human figure.
Figure H28: The Blue Wildebeest.
Figure H28 defined: The Blue Wildebeest.
Figure I1: The Eland.
Figure I1: The Eland.
Figure I2: Pattern work.
Figure I2 defined: Pattern work.
Figure I3: Pattern work.
Figure I3 defined: Pattern work.
Figure I4: Weapons.
Figure I4 defined: Weapons.
Figure I5: A Bird.
Figure I5 defined: A Bird.
Figure I7: Pattern work.
Figure I7 defined: Pattern work.
Figure I8: Antelope.
Figure I8 defined: Antelope.
Figure J1: The Eland.
Figure J1 defined: The Eland.
Figure J2: Eland and Baby.
Figure J2 defined: Eland and Baby.
Figure J3: The Elephant.
Figure J3 defined: The Elephant.
Figure J4: Pattern work.
Figure J4 defined: Pattern work.
Figure J5: Pattern work.
Figure J5 defined: Pattern work.
Figure J6: Stylised antelope and Pattern work.
Figure J6 defined: Stylised antelope and Pattern work.
Figure J7: Pattern work.

Figure J7 defined: Pattern work.
Figure J8: Pattern work.
Figure J8 defined: Pattern work.
Figure J9: Pattern work.
Figure J9 defined: Pattern work.
Figure J10: Pattern work.
Figure J10 defined: Pattern work.
Figure J11: Pattern work.
Figure J11 defined: Pattern work.
Figure K1: The Kudu.
Figure K1 defined: The Kudu.
Figure K2: The White Rhinoceros.
Figure K2 defined: The White Rhinoceros.
Figure K3: The Eland.
Figure K3 defined: The Eland.
Figure K4: White Rhinoceros.
Figure K4 defined: White Rhinoceros.
Figure K5: The Eland.
Figure K5 defined: The Eland.
Figure K6: Pattern work.
Figure K6 defined: Pattern work.
Figure K7: The Gemsbok.
Figure K7 defined: The Gemsbok.
Figure K8: Pattern work.
Figure K8 defined: Pattern work.
Figure K9: Pattern work.
Figure K9 defined: Pattern work.
Figure K10: The Gemsbok.
Figure K10 defined: The Gemsbok.
Figure K11: Pattern work.
Figure K11 defined: Pattern work.
Figure K12: Antelope.
Figure K12 defined: Antelope.
Figure K15: Pattern work and Gemsbok.
Figure K15 defined: Pattern work and Gemsbok.
Figure L1: The Qugga.
Figure L1 defined: The Qugga.
Figure L2: Roan Antelope.
Figure L2 defined: Roan Antelope.
Figure L3: The Eland.
Figure L3 defined: The Eland.
Figure L4: Eland and Pattern work.



Figure L4 defined: Eland and Pattern work.
Figure L5: The Eland.
Figure L5 defined: The Eland.
Figure L6: The Gemsbok and Pattern work.
Figure L6 defined: The Gemsbok and Pattern work.
Figure L7: Feather-like pattern work.
Figure L7 defined: Feather-like pattern work.
Figure L8: Eland and Pattern work.
Figure L8 defined: Eland and Pattern work.
Figure L9: The Hippopotamus.
Figure L9 defined: The Hippopotamus.
Figure L10: Pattern work.
Figure L10 defined: Pattern work.
Figure L11: The Eland.
Figure L11 defined: The Eland.
Figure L12: The Blesbok.
Figure L12 defined: The Blesbok.
Figure L13: Eland and Calf.
Figure L13 defined: Eland and Calf.
Figure L14: The Giraffe.
Figure L14 defined: The Giraffe.
Figure L15: The Eland.
Figure L15 defined: The Eland.
Figure L16: The Eland.
Figure L16 defined: The Eland.
Figure L17: Pattern work.
Figure L17 defined: Pattern work.
Figure L18: Pattern work.
Figure L18 defined: Pattern work.
Figure L19: Pattern work.
Figure L19 defined: Pattern work.
Figure L20: Pattern work.
Figure L20 defined: Pattern work.
Figure L21: Pattern work.
Figure L21 defined: Pattern work.
Figure L22: Pattern work.
Figure L22 defined: Pattern work.
Figure L23: Pattern work.
Figure L23 defined: Pattern work.
Figure M1: Antelope and Pattern work.

Figure M1 defined: Antelope and Pattern work.
Figure N1: The Elephant.
Figure N1 defined: The Elephant.
Figure N2: Baby Antelope.
Figure N2 defined: Baby Antelope.
Figure N3: Antelope.
Figure N3 defined: Antelope.
Figure N4: Pattern work.
Figure N4 defined: Pattern work.
Figure N5: Stylised Antelope.
Figure N5 defined: Stylised Antelope.
Figure N6: The Giraffe.
Figure N6 defined: The Giraffe.
Figure N7: Antelope and Pattern work.
Figure N7 defined: Antelope and Pattern work.